2: Maguire G-5 (ca. 1926) 1927-28
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Kisigua (if this is so) may indicate nothing more than the fact that their own language has been lost. My remarks are only in the nature of pure surmise, because, as I have said before, I have had no opportunity of conversing with or investigating these people.

This, as far as my information extends, concludes the list of types of people living in, or adjacent to, the Tanganyika Masai Reserve and calling themselves "Dorobo." In the Burungi area of the Kondoa District there are a few impoverished Burungi who live a bush life and who are sometimes referred to as "Dorobo" by their fellow-tribesmen. I imagine that they are the same, relatively speaking, as the *Balaŋga* and have no more real claim to the name Dorobo than have the Burungi themselves.

DOROBO ARMS

(Unless otherwise stated, all native names are in the language of the *Il-Mósiro*.)

The following arms and equipment are commonly carried by the Dorobo in his wanderings through the bush. Many of the articles are in use by the Masai, but with the exception of the sword and throwing-club (which are Masai arms) and the poison (which is manufactured by the Wakamba of Kilosa), the arms are made by the Dorobo themselves. Spears and shields are not used by the true Dorobo, though, as I have said, *Balaŋga* and *Kinyalaŋgat* who have abandoned their wanderings and have returned to the bosom of the tribe may, and often do, carry spears.

The bow (*kuεanda*), which is always kept strung, is anything from four-and-a-half to five-and-a-half feet long. The length varies with the stature of the owner. There is no notch or other arrangement for affixing the string to the shaft—it is merely securely knotted at either end and never seems to slip. The wood used is that of the *Ol-porôwet* tree and is immensely tough and strong. The shaft of the bow is sometimes coloured brown with the stain produced by the spittle made from chewing a leaf the name of which I have been unable to discover, but more often its pristine whiteness gradually fades to a dull brown

2: Maguire G-5 (ca. 1926) 1927-28
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[386] through use and continuous contact with hands and bodies which are frequently anointed with *Ol-hâria*.[1]

[337] The bowstring (*inat*) is made from the sinew embedded in the dorsal muscles of an ox, eland, greater kudu or hartebeest. Occasionally it may be manufactured from the tendon of a giraffe's leg.

[415] The quiver (*mootiat*)[2] is a cylinder of ox-, eland- or kudu-skin about two-and-a-half feet in length and capable of containing from fifteen to thirty arrows. A strap runs down one side and is attached to the removable cap. When this cap is put on, the strap, taut over the wearer's shoulder, keeps it in place. The quiver is the same in all respects as that used by the Masai, and an illustration of it will be found on p. 396 of *The Masai; their Language and Folklore* (Hollis).

The arrows (*hâtìk*; sing. *hâte*) vary in length according to the size of the owner. They are generally between twenty and thirty inches long. Many kinds of wood are used for the making of the arrow-shaft (*nnuliandat*). The arrow-head (*sipelda*), which is made from any scraps of iron that can be obtained (since the decline of the *Il-Kunôno*,[3] no iron is smelted in Tanganyika Masailand, and swords and spears are made, almost exclusively, by the Chaga and the Wanguu), consists of a single barb. The hole bored in the shaft to receive it is reinforced with sinew (*Mâisie*) from the leg of an ox. This is bound round the aperture, and then the work is smeared with a kind of gum (*ité*) obtained from the *Ngoisiandat*[4] tree. The arrow feathers are those of the vulture (*Ara'chet*) or the long-legged insect-eating bird called *Endera'hi*. The feathers are bound to the shaft with thin gut and the whole (including the nock) is then coated with a sticky paste obtained by chewing a tuber (*sikôitie*). This paste is smeared on and allowed to dry in the sun, when the result is surprisingly strong and well-knit.

[531] Dorobo arrows are workmanlike and extremely strong, but they are seldom if ever embellished or ornamented in any way.

The arrow-head is generally (when coated with fresh poison)

[1] See note, p. 138 *loc. cit.*
[2] Cf. the Masai *Ol-mitian*.
[3] See note 2, p. 251.
[4] Cf. the Masai *Ol-ngorwa* (*Balanites sp.*; Hollis). The same tree.

2: Maguire G-5 (ca. 1926) 1927-28
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difficult matter to explain how the *Mósiro* of Talamai penetrated so far south—assuming them to have been Nandi originally. In addition to the other points of resemblance between the *Mósiro* and the Nandi that may have been noted throughout this paper, it may be of interest to state that the *Mósiro* possess and use a four-stringed lyre[1] of much the same shape and construction as that illustrated on p. 39 of Sir Claud Hollis's work on the Nandi. The *Mósiro* are skilful performers on this lyre, which is quite foreign to the Masai. The other Nandi musical instruments (with the exception of the war-horn) are not known to the *Mósiro*, as far as I have been able to discover.

I have said elsewhere that the bulk of the Kenya Dorobo would seem (according to the statements made by the Dorobo from whom the present information has been derived) to be *Aramanik* and *Baiñga*. This was with reference to the Dorobo living among the Kenya Masai and was not intended to include such Dorobo as there may be among the Nandi to-day.

On one occasion I was lured to walk over twenty miles by the promise of being shown some "rock-paintings" alleged to have been made by the *Mósiro* or other Dorobo and to be extremely ancient. My informant assured me that no man could remember the time when they had been done and that the cave in which they were was regarded with great reverence throughout the countryside. I went, only to discover that the place was a disused *Ol-pul* and that the paintings (most of them were of Masai shields, but some were of a character bordering on the lascivious) had obviously been made by Dorobo or Masai Muran within the last five years or so.[2] Some were even fresher. Charcoal, red ochre, lime and wood-ash were the mediums used.

To the casual observer (particularly one new to Africa) the Dorobo, Masai, Kvavi, Gogo and even the Arusha warrior when in panoply might all seem to belong to the same tribe. To the habituated eye there would be many differences readily

[1] *Kipokondet* (Nandi); *Hoombi* (*Mósiro*).

[2] When the Masai Muran go into *Ol-pul*, they are often accompanied by one or more Dorobo, generally *Mósiro*. The duties of the latter are to plait the Masai warriors' hair, cook and make themselves generally useful. Their reward is as much meat as they can consume.

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302 [171] [412] [304] [154] manner as among the Masai, but here the eyebrows are also shaved by both sexes. The nails are cut with an ordinary two-edged knife. The two middle lower incisors are not broken out for everyone. Hair and nail cuttings are thrown away or hidden at some distance from the kraal, so that they will not fall into the hands of an evil sorcerer, who would be able to make from them sorcery leading to a sickness for their former wearer.

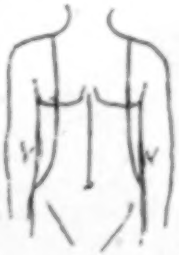

Fig. 87.

302 531 [386] The young men and girls color their entire bodies with a paint made out of fat and red earth (ol garia), or the former also only legs and lower arms, and then wipe off the color again in serpentine lines (lama) that run parallel an inch apart. After killing an elephant [171] the happy hunter paints his chest with three lines, the two outer ones of which go from the collarbone over the nipples to the hips, the middle one from the chest to the navel (Fig. 87), or they paint

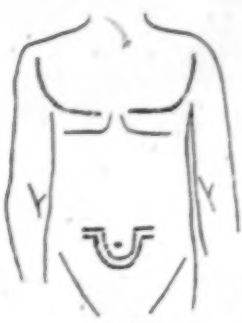

Fig. 88.

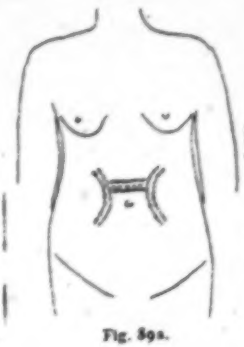

Fig. 89a.

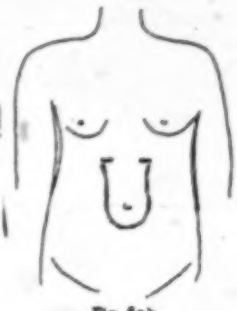

Fig. 89b.

their whole bodies, with the exception of the abdomen, with white and red stripes (like the Masai warriors). The former painting they [192] call katadiridi, the latter they designate with the Masai word en gituñguat. At feasts the men draw a line with the powder ol mogoñgora = root, from the upper lip upward over nose and forehead to the hairline. Boys (Fig. 88) and girls (Fig. 89) tattoo the lyre 304 figure /254/ of the Masai, the latter also another similar one on the 171 abdomen. Not infrequently one also finds on the face of the women [531] the etched-in ol kigerot design, which has been discussed for the Masai.